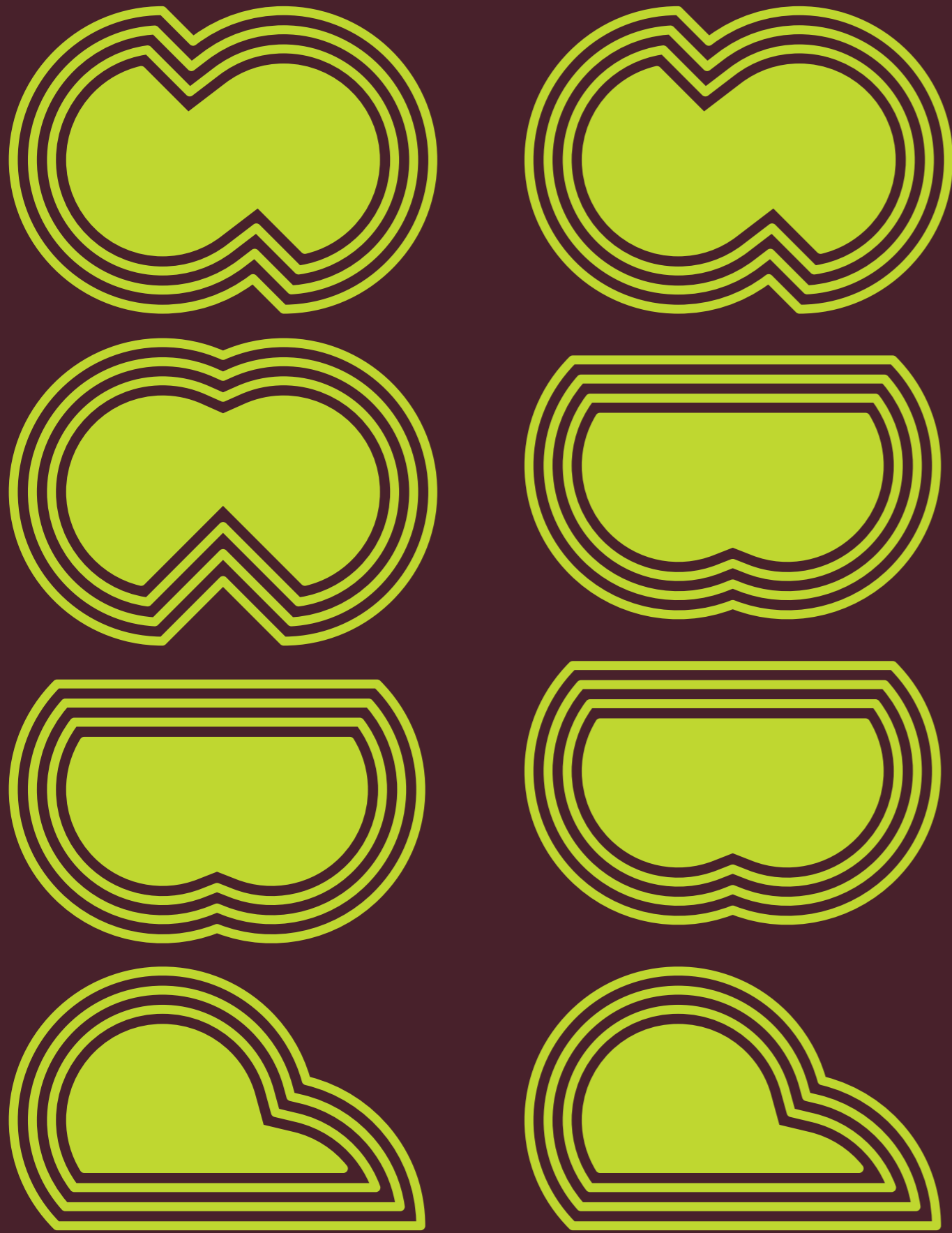


原始刻劃 • 當代雕塑  
立體藝術作品展覽

Primitive  
Craftsmanship •  
Contemporary  
Sculpture

原始當代 • 三 計劃系列

Primitive  
Contemporary 3  
Series





原始刻劃・當代雕塑  
立體藝術作品展覽

Primitive  
Craftsmanship・  
Contemporary  
Sculpture

原始當代・三 計劃系列

Primitive  
Contemporary 3  
Series



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主辦及策劃 Curated and Presented by

時差 STRA

合辦 Co-presented by

大棠荔枝園 Tai Tong Lychee Village

C&G藝術單位 C&G Artpartment

協辦 Co-organizer

榕林教育 Rolin Education

資助 Supported by

香港藝術發展局

Hong Kong Arts Development Council

### 背景 /

2007年尾及2009年初，發展局先後推出全港性歷史建築活化計劃公開徵集，進一步表示政府有意向公眾灌輸保育的訊息。早在此之前的牛棚藝術村、賽馬會創意藝術中心，及最近的中區警署建築群等，已是改變物業用途為藝術空間的例子。這些例子，觸發保留原始歷史與發展當代未來的矛盾問題，也帶出「原始」的魅力如何能與「當代」的概念融合，相得益彰。

### 「原始」、「當代」的轉化 /

本計劃透過參與藝術家以「原始」、低技術(lo-tech)的創作形式(包括：繪畫、單格動畫、手動機械)，去進行創作，把高科技設施的投入減至最低，踏踏實實，去展現「當代」的社會文化題材。

### 文化歷史使命 及 象徵的轉化 /

本計劃共有兩項獨立但具共同理念的展覽活動，每項展覽分別於兩個不同的藝術空間進行(包括：C&G藝術花園@大棠荔枝園及土瓜灣牛棚藝術村)。C&G藝術花園@大棠荔枝園是由一所千多平方尺田園村屋及數千尺草地轉化成的大自然另類藝術空間；牛棚藝術村由主宰生存死亡的屠宰場轉化成本地第一個官方承認的藝術村。兩個各具特色的藝術空間，體現其原始歷史使命隨時代變化，其變化經歷反映當代文化發展，反映藝術生態的生存模式與適應性，也正好讓藝術家反思：1.藝術與生活、2.藝術與生存，這兩個基本問題。透過本計劃，探討基本藝術形態的轉化。先是表現點、線、面的雕塑展覽；後是發展至立體、互動的手動機械藝術展覽。每項展覽都是以原始技術為基本創作條件，以低技術(lo-tech)展現高技巧(hi-skill)。

《原始當代》計劃系列至今已第三回，第一、二回主題都是單格動畫。是次《原始當代•三》計劃系列之《原始刻劃•當代雕塑》立體藝術作品展覽，將於元朗大棠荔枝園內C&G藝術花園舉行，邀請到6位本地藝術家參與，藝術家們以雕塑、拼砌、接合、組裝等形式，就地取材。創作條件需要手作雕刻、盡量利用附近天然物料，鼓勵利用園附近的木頭、粗樹幹、石等原始物料，創作立體雕塑作品。預計每位藝術家將每人創作一組/一系列題材有關《藝術與生活》的雕塑作品，完成作品將主要展示於荔枝園內C&G藝術花園戶外空地，部分作品會同時展示於荔枝園內不同地方，供觀眾參觀。另本活動設藝術教育工作坊及藝術家分享會等配套環節，詳情請參看以下內容，或致電23909332查詢。

### Background /

At the end of 2007 and the beginning of 2009, the Development Bureau launched the revitalization projects for historic buildings through a partnership scheme. It definitely is the positive attempt of the government to have public education about heritage conservation. Long before then, the property usage of current Cattle Depot Artist Village and Jockey Club Creative Arts Center have been changed for the arts. Another recent example is Central Police Station Compound. The transformation of these architectures triggers concern over the dilemma between the conservation of the original history and the development of the contemporary, and also brings about the question of how to have a harmony of the “primitive” and “contemporary”.

### The Transformation of Primitive and Contemporary /

The current project attempts to reveal the contemporary society and culture through a “primitive” fashion. Eliminating the involvement of high-end technology, participating artists will use various lo-tech art media (like painting, stop-motion animation, low-tech mechanics) to make their artworks, in order to be back to basics.

### The Transformation of the missions and symbolic meanings in the cultural history /

The current project involves two independent exhibition events with the same concepts. The two exhibitions will take place at two different art spaces: C&G Art Garden @ Tai Tong Lychee Valley, and Cattle Depot Artist Village in To Kwan Wan.

C&G Art Garden is an independent art space transformed from a thousand-square-foot farmhouse and the nearby grassland. On the other hand, Cattle Depot Artist Village is the first officially recognized artist village transformed from a slaughterhouse that once dictated lives and deaths. Both venues have their uniqueness and have experienced the transformation of their functions and missions throughout the ages. The changes do not only reveal the development of the contemporary culture, but also the flexibility and survival tactics of the habitats within the local art ecology. These two unique venues help provide a nice opportunity for the artists to search for a critical response to the two basic issues in our art ecology: 1. art and living, and 2. art and survival. The current project attempts to look into the transformation of the basic art forms. The first exhibit in the series is about dots, lines and shapes in sculptures, while the second one is about interactive mechanics that are manually driven. Applying the primitive technology in the art forms, the two exhibitions will showcase “hi-skill” with “lo-tech.”

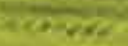
This is in fact the third round of the “Primitive Contemporary” exhibition series. The first and two shows in the series focused mainly on stop-motion animation, while the upcoming exhibition, “Primitive Craftsmanship • Contemporary Sculpture,” will be about sculptures. It is going to take place in C&G Art Garden at Tai Tong Lychee Valley, Yuen Long, with six local artists using mainly on-site materials for their sculptures, assemblages or installations. The participating artists will work with various primary materials from the Lychee Valley, like woods, tree trunks, stones etc., and exhibit their craftsmanship in a series of three-dimensional artworks under the theme of “art and living.” The completed works will mainly be exhibited at the outdoor space near by C&G Art Garden. Some of the works may also be located at different areas inside Lychee Valley. Accompany with this exhibition are art education workshops and artist talk. Please refer to the followings for the details and feel free to call 23909332 for other enquiries.



給湯所

給湯所

給湯所



# 我有我生活 IT'S MY LIFE

陳國文 / CHAN KWOK MAN BILL

鐵、廢木、枱鉗  
Iron, Wood

2 X 2 X 1m

2011

## 簡歷 /

自1982年開始，走入學習 / 創作、學習 / 創作、學習 / 創作……一條循環不斷的路，停不下來。  
望著前方，繼續走這不歸路。

## Biography /

Learning and originating ideas, learning and originating ideas, learning and originating ideas...since 1982...can't ever stop...this cycle of endless loop...Looking ahead, I continue this journey of no return.

## 藝術家的話 /

蟲是大自然的，在這裡，它們自有它們的生活。

## Artist Statement /

Bugs are from the natural world. They could find their own living ways of lives here.





# 玫瑰 ROSE / 樹 在想什麼 TREES, WHAT ARE YOU THINKING

張志平 / CHEONG CHI PING BAN



## 簡歷 /

畢業於大一設計學院從事多媒體藝術創作。他的創作曾遊走於香港和台灣兩地，歷時十多年，藉以深入社會各階層探索心靈的真相。張氏早期在香港致力雕塑創作，其後往台灣發展社會藝術，並得到政府資助，成為台灣南部的「駐村藝術家」。參與展覽包括「一四六〇遊牧－遊記張志平台灣記錄」、「香港雕塑雙年展2008及2010」、「城市綠洲・海市蜃樓-香港國際雕塑展」、「西班牙LOOP錄像節2009」。作品入選「香港當代藝術雙年展」及「夏利豪藝術基金現代藝術展」。

## Biography /

He was graduated from First Institute of Art and Design. He has worked both in Hong Kong and Taiwan for over ten years. He would like to explore the spiritual truth of different levels of people through the creating process. He was committed in sculpture creation in the early stage, and developed community art in Taiwan in the later stage. He had received government subsidies and became "artist in residence" in southern part of Taiwan. His exhibitions included "1460 Nomad - Travels in Taiwan recorded CHEONG Chi ping", "Hong Kong Sculpture Biennale 2008 & 2010", "Mirage • Oasis-Hong Kong International Sculpture Symposium 2009", "LOOP Video Festival 2009, Barcelona, Spain", etc. His works were appeared in the "Hong Kong Contemporary Art Biennial Exhibition", and "Philippe Charriol Foundation of Modern Art Exhibition."

XXXXXXXXXXXX花盆、樹木

Flowerpots,  
tree chunks

尺寸可變

Dimensions variable

2011



## 藝術家的話 /

樹在想什麼 從原始恆古以來 從沒人關心過它

但樹的存在 比動物人類壽命 更長遠而且永久

樹的精神叢 遍佈在地球中的 每寸土壤的角落

樹的意識圈 滿佈在天空無盡 由空氣昆蟲散播

而樹的生命 從原始的這存在 將一直到那永久

而當代藝術 卻從現在的觀點 試圖探究這宇宙

樹的意義否 是無法用藝術品 傳達出任何訊息

因為這宇宙 地球變化幻滅著 是存在本然因果

萬棵果樹園 是一片微小生命 成住壞空的表意

藝術家作品 是企圖表達空間 那微妙的樹存在

那樹與樹間 有種超乎感官的 意識情懷與訴說



# 曼陀羅 MANDALA

蔡玉梅 / CHRIS COOK



## 簡歷 /

生於香港，在英國接受藝術教育，一九九八年畢業於德蒙特福德大學藝術系，並獲得第一榮譽學位。繼而在二零零一年獲得英國皇家藝術學院碩士學位。畢業後留居倫敦創作，並多次在倫敦舉辦個人展覽及聯展。自二零零一年以來，多次以訪藝術家身份在英國的美術院校及香港藝術學院任教。除了藝術教育和創作，Chris 更在二零零八年完成了她在英國倫敦帝國學院的翻譯學碩士學位，並一直參與各種與藝術和文化相關的翻譯項目。

## Biography /

Chris was born in Hong Kong and she is based in London. Having completed her art educations in the UK, being awarded 1st Hons Fine Arts from De Montfort University, Leicester, in 1998 and receiving her MA from the Royal Academy Schools of Art, London, in 2001; Chris has been exhibiting widely since then, taking part in various solo and group shows primarily in the UK, US and Hong Kong respectively. Chris is also a Visiting Artist teaching degree students at various universities in the UK as well as at the Hong Kong Art School in 2005. In addition to her art background, Chris also completed her MSc translation studies at Imperial College London in 2008, and she has been involved in various art and culture related translation projects since then.

塑膠彩、樹木  
Acrylic on tree chunks

尺寸可變  
Dimensions variable

2011



## 藝術家的話 /

在是次展覽—《原始刻劃•當代雕塑》，蔡玉梅使用在大棠荔枝園所發現的已砍伐樹幹為她的創作起點。那些塗在年輪上的顏色靈感來自神聖的地方，如寺廟 和一些在香港常見的日常物品。用樹幹作為「回生」的概念，及意味著保存一些不再活著的東西。採用在華人社會無處不在的鮮豔及象徵性顏色，她把它們放回作品，質疑我們是如何看顏色和它在周圍環境的搭配。不同大小的樹幹會排列成圓形，像佛教的曼陀羅---既沒有開始也沒有結束，只是一個持續的過程和進展。這件藝術作品以一系列重複方式出現，反映藝術家在其創作上反覆探索的主題。

## Artist Statement /

In this exhibition "Primitive Craftsmanship - Contemporary Sculpture", Chris Cook uses tree trunks found in the site of Tai Tong as the starting point for her work. The rings of the trees are painted with colours that are influenced by those found not only in sacred places such as temples but also among common objects in the daily life in Hong Kong. The idea of using tree trunks is to bring back 'life' and to even preserve something that is no longer alive. Being inspired by the bright and symbolic colours that are ubiquitous in Chinese society, she puts them back into the artwork, questioning our perception of how colour works in its immediate environment.

The painted tree trunks come in various sizes and are arranged in the form of a circle, like the mandala, where there is neither beginning nor end in the work; it is a continuous progression and development. This work comes in a series of repetitions, a recurring theme in many of her other installations.



# 輪胎林中轉

## CIRCLE IN THE WOOD

何遠良 / HO YUEN LEUNG



### 簡歷 /

何遠良於香港中文大學修讀藝術，二零零二年取得藝術碩士學位，現時從事雕塑創作和藝術教育工作。

### Biography /

Ho Yuen Leung attended the Department of Fine Arts of the Chinese University of Hong Kong. He graduated with a Master of Fine Arts in 2002. Apart from making sculptures, he also engages in art education.

輪胎  
Tires

尺寸可變  
Dimensions variable

2011



### 藝術家的話 /

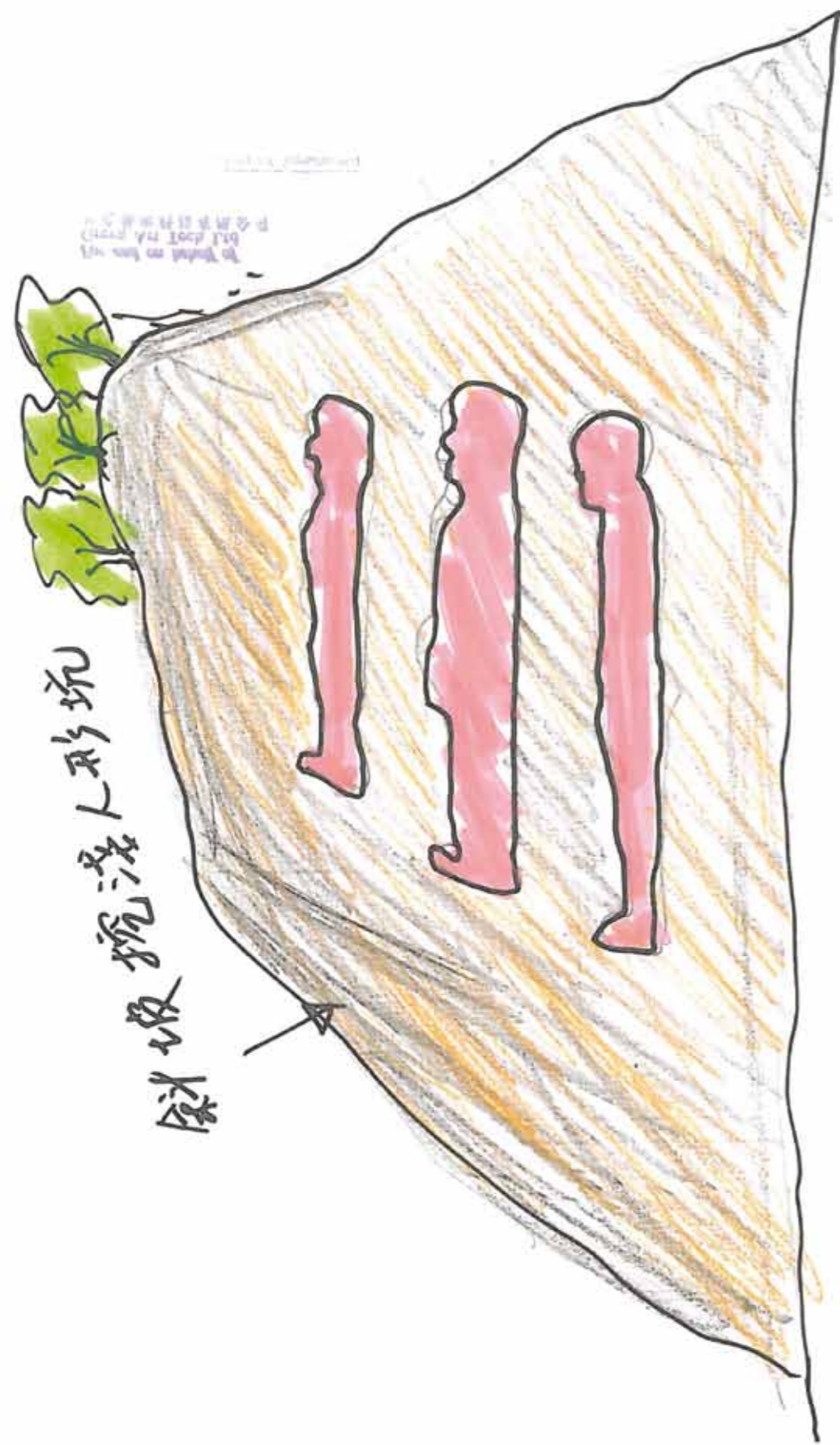
創作方式著重讓作品去說話。

個人方面希望盡情享受有戶外創作，融入環境，就地取材，發現當地最地道的東西。

### Artist Statement /

In the creating process, the most important part is to let the artwork transfer its message itself.

Through the process, I hope it could bring me an enjoyable creating experience in the natural world, and try to use the materials specifically in the site as well as explore the most localized things.



木算地。



# 宜居？ HOME?

劉學成 / LAU HOK SHING HANISON



## 簡歷 /

2005年取得澳洲皇家墨爾本大學藝術學士學位，2007年完成該校的藝術碩士學位。自2003年起，劉氏積極參與多個本地聯展；2006及2008年曾於香港舉辦「規律—劉學成個人行動」，「詩前想後」及「乞象齋內的水動山靈」三次個人展覽。2007年被選為香港藝術推廣辦事署「藝遊鄰里計劃」的推介藝術家之一，2008年於美國波特蘭參與駐場藝術創作，2010年於韓國參與藝術家進駐計劃。曾於2004及2005年兩度入選「夏利豪基金會藝術比賽」。現為香港藝術學院兼任講師。

## Biography /

Hanison Lau uses sculptural form to present his ideas; his 3-dimensional pieces speak some of his personal stories, presenting different visual elements with ready-made materials. He usually employs history and literature, especially adapted from Chinese culture as referential languages and properties to appropriate his works. He used sculpture and installation to represent the poetic elements vested in contemporary visual art form, and his works demonstrate a strong record of personal action.

Lau has now been working as an independent artist and Lecturer at the Hong Kong Art School. He received a bachelor degree of arts (Fine Art) from the RMIT University in 2005 and received a master Degree in Fine art at RMIT in 2007. He was chosen as one of the highlighted artists by the Hong kong Art Promotion Office for its "Artists in Neighbourhood scheme II 2008". He joined the Artist-in-residence project in Portland, USA in 2008 and 2010 in Korea. Over the years, he has been exhibiting his works widely in American, Australia, China and Hong Kong. Various local and overseas collectors collect his works.

花盆、樹木  
Flowerpots,  
tree chunks

尺寸可變  
Dimensions variable

2011

## 藝術家的話 /

有多種動物生活在園區內，雖然身處元朗的大自然中，但大多都生活在鐵籠裏，進出不能自主，所以我想創作一件作品，是一個給附近生物可自由進出的自主生活空間。

作品為一屋型小空間。利用卡板木、舊帆布、舊紅酒箱木、在園區內拾來的樹枝等為創作材料。小屋佈置舒適，屋外置有盛水裝置，屋內有稻草軟墊供小動物(野豬，兔子等)入內休息。屋外牆上有木製小山，山上有幾個小洞，提供給螞蟻或小蟲築巢居住。屋頂上置有樹枝，枝上掛有一木製小鳥居，為小鳥製造溫暖的家。

不同的動物可自由遷進屋內居住，自由自在，不受束縛，既能享受自然，又能活得舒適，歡迎各種生物進駐(包含人類)。

## Artist Statement /

There are many animals living in Yuen Long, yet most of them are kept in cages and lose their freedom of mobility, so I would like to create an artwork that can let the living creatures enter or leave the living space freely.

This artwork acts as housing space, which is made of wood, old canvas, wood of red wine box and other wood in the garden. I also make use of wood to create hills outside the house. There are some caves inside the hills, so the ants and other small insects can live here. Placing branches on top of the house is another idea to create a warm nest for the birds to live here.

This housing space is opened for all types of animals, including human beings. It aims at providing them not only a freely comfortable living space, but also an enjoyable natural experience.





# 在原野插花

# FLOWER

# ARRANGEMENT

# IN THE FIELDS

鄧國騫 / TANG KWOK HIN

## 簡歷 /

鄧國騫，混合媒介藝術家、兼作獨立策展及撰稿人。1983年生於香港。2008及06年分別取得香港中文大學藝術系藝術碩士及文學士。生活上，投放大部分時間於藝術創作，並曾於香港、美國、新加坡、意大利等地參與展覽。其作品常以拼貼重組社會現成的符號，並藉想像力重新建構新的閱讀方式，透露出對人、物及事的種種情懷。2009年獲香港當代藝術雙年獎優秀獎，2010及2011年分別入選傑出亞洲藝術獎及第五屆國際拉古娜藝術獎。作品為香港藝術館、德意志銀行、阿美尼亞莊遜當代藝術及私人收藏(美國、澳大利亞、新加坡及香港等)。

## Biography /

Tang Kwok Hin, a mixed media artist, independent curator and writer, was born in 1983 and raised in Hong Kong. He received his Master of Fine Arts from the Chinese University of Hong Kong in 2008 and Bachelor of Arts (major in Fine Arts) in 2006. In daily life, Tang spends most of the time in art creation and has exhibited his artwork over Hong Kong, The United States, Singapore, Italy, etc. In his art, he frequently employs readymade social symbols and context, to reconstruct the ordinary comprehension of "reading", for revealing of emotions towards different people, things and issues. In 2009, he won the first prize at the Hong Kong Biennale. His artworks are also selected in the Sovereign Asian Art Prize 2010 and 5th International Arte Laguna Prize. Collectors of his art include Hong Kong Museum of Art, Deutsche Bank, Amelia Johnson Contemporary and Private Collections (The United States, Australia, Singapore and Hong Kong).

花盆、樹木  
Flowerpots,  
tree chunks

尺寸可變  
Dimensions variable

2011



## 藝術家的話 /

在窗台的花，也許是繁華都市住處裡僅餘的自然元素。不知道它們產於何時何地，只道是來自某某花店，靜悄悄地存在於房間一角，卻內藏著一種很古老的裝置藝術形式。

有道「生命若然無可避免，藝術在此就好比插花」。自隋代開始，就有了插花的意念和雛形，把自然納於住所，放入泥土於花盤，擺置的時候是講究美學的過程。這種古舊的拼合做法，重新閱讀下顯露出別格的當代性。

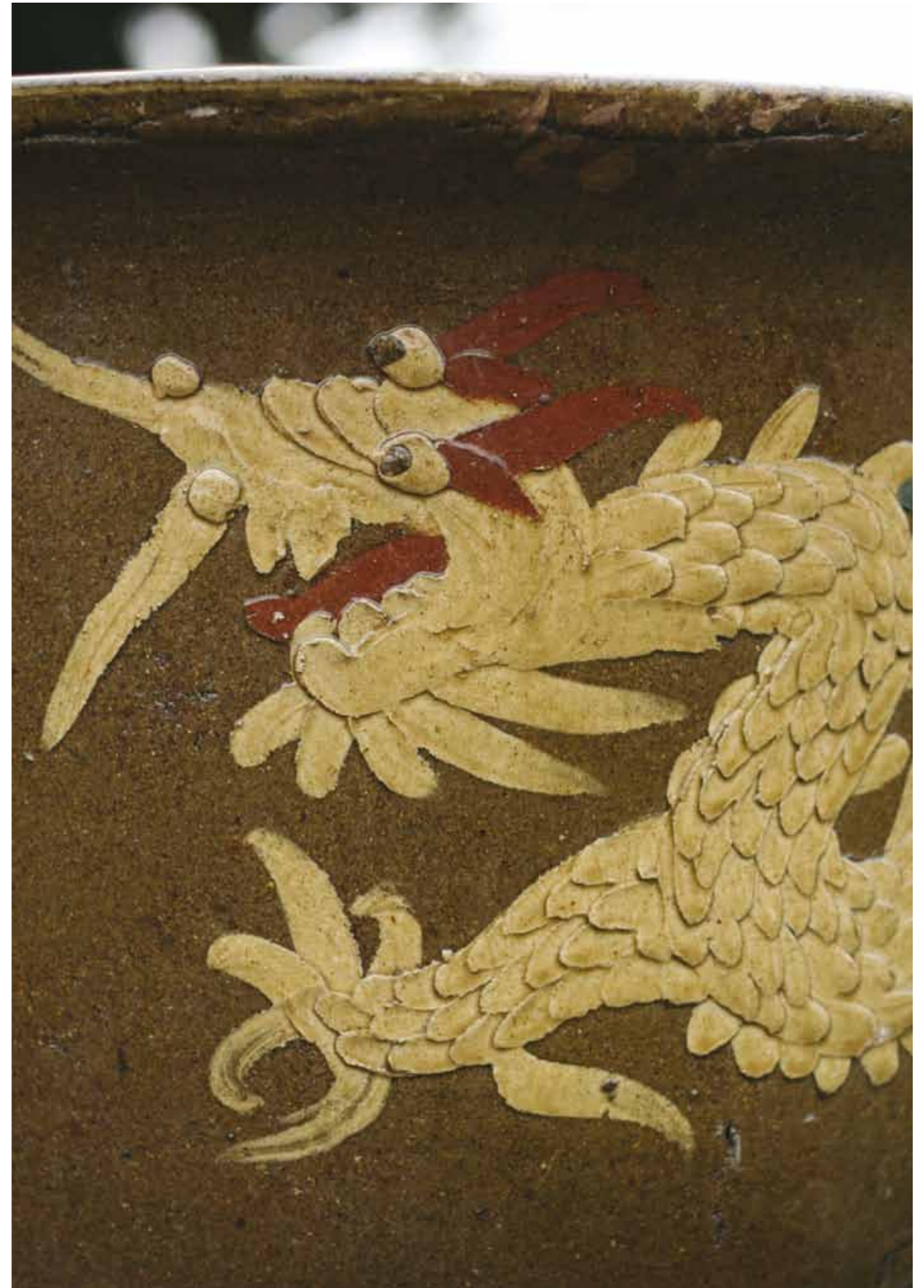
我將雕塑喻作插花，在戶外實行一個以撿拾在地物資的作品。原料有天然的，還有一些被人所丟下的，或遺下的部分。如此，花盤上呈現出目下自然的模樣，已經沒有完全排除人類氣息的自然了吧？何時何地，這是「自然的花卉」，我在人旁的原野裡插花。

## Artist Statement /

Perhaps flowers on the windowsill are the only remaining natural elements in nowadays prosperous dwellings. We don't know where they come from but we certainly bought them in flower shops. They quietly stay at the corner of a room with a very ancient form of art.

Somebody says: "If life is inevitable, art is like flower arranging." Since the Sui Dynasty, it has had ideas of flower arrangement. Putting atmosphere of nature at home, ancient human beings pour soil in vases and cautiously arrange the order of flowers. It is the process of creating aesthetics. If we observe this practice with a pair of new eyes, it reveals particular identities in contemporary context.

I regard sculpture making as flower arranging and create an artwork by collecting raw materials in the outdoor. The materials include natural elements, things people abandoned and things they left. Therefore, the flowers in the vases show the appearances of current nature. Is there any scene of nature without human activities? In what times and places. This is the "flower" I have found. I arrange flowers in the fields next to human beings.



#### 主辦及策劃 /

「時差」乃非牟利團體，於2002年12月5日成立，旨在發展及開拓香港的新藝術創作及評論空間，透過藝術創作、籌劃各項藝術活動及發佈藝術評論，擴闊本地藝術的新視野。並著手探討當代藝術的範疇及局限性，以本港藝壇為起點，推動本地藝術及評論步入國際舞台。

## 原始當代•三 計劃系列之

### 原始刻劃•當代雕塑

### 立體藝術作品展覽

<b><u>邀請藝術家 /</u></b>
陳國文 / 張志平 / 蔡玉梅 / 何遠良 / 劉學成 / 鄧國騫
<b><u>開幕時間 /</u></b>
27-03-2011 (星期日) 16:00
<b><u>開幕嘉賓 /</u></b>
藝術推廣辦事處館長譚美兒女士
香港藝術發展局 藝術教育組主席蔡芷筠小姐
元朗區區議員梁福元先生
大棠荔枝園負責人梁新發先生

<b><u>展覽日期 /</u></b>
02-04-2011 (星期六) 至 01-05-2011 (星期日)

<b><u>展覽時間 /</u></b>
星期六 及 星期日
11:00 至 17:30

<b><u>地點 /</u></b>
香港新界元朗大棠村8號 大棠荔枝園C&G藝術花園(士多啤利園側)

<b><u>交通 /</u></b>
可於西鐵朗屏站轉乘搭K66接駁巴士 / 於元朗千色廣場斜對面紅棉圍乘搭往大棠專線(小巴)另安排免費旅遊巴，於三個星期日，由港鐵朗屏站F出口地面宏業南街，接載參觀者到大棠荔枝園時間為

**A.** 3月27日 下午2:00

**B.** 4月24日 上午11:00

**C.** 5月1日 上午11:00

旅遊巴每程接載55人，名額有限，請預先致電23909332登記

<b><u>費用 Fee /</u></b>
參觀「C&G藝術花園@大棠荔枝園」費用全免，另歡迎各位繼續參觀大棠荔枝園，入場費為每位港幣\$20元正

<b><u>查詢 Enquiry /</u></b>		
T: 23909332	info@CandG-Artpartment.com	www.CandG-Artpartment.com

## 藝術教育工作坊

<b><u>主題 /</u></b>
在地藝術•立體創作
<b><u>日期 /</u></b>
三月至五月期間, 學校或團體可自由預約時段
<b><u>時間 /</u></b>
每節為3小時 (需在下午六時前結束)
<b><u>對象 /</u></b>
小四或以上的中、小學生
<b><u>導師 /</u></b>
C&G藝術單位之藝術導師

- 工作坊內容 /**
- I.** 參觀藝術家在《原始刻劃•當代雕塑》展覽中的在地藝術創作
- II.** 了解在地藝術(Site-specific art)的特色 (會按學員程度, 提供相關筆記)
- III.** 以石膏及布料為主要材料, 在大棠荔枝園內進行在地藝術創作

<b><u>人數 /</u></b>
20-60人 (師生比例不超於1:30)

<b><u>費用 /</u></b>
每位\$38 (包括材料)

## 藝術家分享會

<b><u>主題 /</u></b>
在地藝術•立體創作

<b><u>時間 /</u></b>
二零一一年四月九日(星期六) 下午6:30 - 8:00

<b><u>地點 /</u></b>
香港九龍太子西洋菜南街222號三字樓C&G藝術單位(始創中心後)

<b><u>費用 /</u></b>
費用全免，歡迎各界人士參與

## Primitive

## Contemporary III

## Series –

## Primitive Craftsmanship • Contemporary Sculpture

<b><u>Artists /</u></b>
CHAN Kwok Man(Bill) CHEONG Chi Ping(Ban) Chris COOK HO Yuen Leung LAU Hok Shing(Hanison) TANG Kwok Hin

<b><u>Opening /</u></b>
27-03-2011 (Sun) 16:00

<b><u>Guest /</u></b>
Ms. TAM Mei Yee(Eve), Curator, Art Promotion Office

<b><u>Ms. CHOI Tsz Kwan(Ger), Chairman of Arts Education Group, Hong Kong Arts Development Council</u></b>
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<b><u>Mr. LEUNG Fuk Yuen, Member, Yuen Long District Council</u></b>
--

<b><u>Mr. LEUNG Sun Fat, spokesman of Tai Tong Lychee Valley</u></b>
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<b><u>Exhibition Period /</u></b>
02-04-2011 (Sat) – 01-05-2011 (Sun)

<b><u>Exhibition Time /</u></b>
Sat & Sun 11:00 – 17:30

<b><u>Exhibition Venue /</u></b>
C&G Art Garden (next to the strawberry garden), Tai Tong Lychee Valley, 8 Tai Tong Road, Yeun Long, N.T., Hong Kong

<b><u>Transportation /</u></b>
Bus K66 from Long Ping MTR Station, or Red Minibus to Tai Tong from Hung Min Court next to City Mall. Visitors are welcome to take the free shuttle bus on the following three Sundays at Long Ping MTR Station Exit F Ground Floor (Wang Yip Street South) to see the exhibition:

**A.** 27th March--2pm,

**B.** 24th April --11am and

**C.** 1st May –11am.

Each shuttle bus has 55 seats. Please call 23909332 to reserve.

<b><u>Fee /</u></b>
Free to visit C&G Art Garden@Tai Tong Lychee Valley, \$20 entrance fee to the other area of Tai Tong Lychee Valley

## Art Education Workshop

<b><u>Theme /</u></b>
Site-Specific Sculpture
<b><u>Date /</u></b>
Between March and May (schools are welcome to schedule any dates in between)

<b><u>Time /</u></b>
Each session lasts 3 hours (before 6pm)

<b><u>Target /</u></b>
Primary students above P4, and all secondary students

<b><u>Instructors /</u></b>
Art instructors from C&G Artpartment

<b><u>Content /</u></b>
Students will

I. visit the site-specific artworks or the working progress of artists in the exhibit,“Primitive Craftsmanship • Contemporary Sculpture”

II. recognize the characteristics of site-specific art (handouts about the topic will be designed for students from different levels)

III. develop site-specific artworks in groups at Lychee Valley, using mainly plaster and various fabric pieces

<b><u>Capacity /</u></b>
20-60 students at a time (the ratio of teacher <span> </span> : student is no more than 1:30)

<b><u>Fee /</u></b>
\$38 each (including materials)

## Artist Talk

<b><u>Theme /</u></b>
The Right Place and Right Time for Art

<b><u>Seminar /</u></b>
9-4-2011 (Sat) 18:30-20:00

<b><u>Venue /</u></b>
C & G Artpartment, 3/F, 222 Sai Yeung Choi Street South, Prince Edward, Kowloon, Hong Kong (Behind Pioneer Centre)

<b><u>Fee /</u></b>
Free of charge

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**統籌 Organizer /**

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**編輯 Editorial Team /**

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“Hong Kong Arts Development Council  
fully supports freedom of artistic expression.  
The views and opinions expressed in this  
project do not represent the stand of the Council.”

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